

24403

Holden, Oliver, 1765-1831.

American Harmony.

Boston, Thomas & Andrews, 1792. 32 pp., errata slip.

AAS copy.

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**P**LEASE to correct the Pieces, before they are performed, agreeably to the following Errata, viz.

Page 6 First bass and treble staff, 10th bar, for a crotchet rest insert a quaver rest.

11 First treble staff, first bar after the cliff, insert the mood of time.

13 First treble staff, 2d bar, for a minim on F, the lower space, insert a minim on A, the second space.

ibid. Second tenor staff, 5th bar, for the 5th semiquaver on A, insert a quaver.

• 14 For "*and the warbling,*" read "*let the warbling.*"

29 First tenor staff, 2d bar, slur the three first notes.

31 On all the parts, 6th bar, for naturals on B insert them on F.

ibid. Second counter staff, 10th bar, after the crotchet insert a point.

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# AMERICAN HARMONY :

CONTAINING,

A VARIETY of AIRS,

SUITABLE for DIVINE WORSHIP, on

THANKSGIVINGS, ORDINATIONS, CHRISTMAS,  
FASTS, FUNERALS, and other OCCASIONS.

TOGETHER WITH A

Number of PSALM TUNES,

in THREE and FOUR PARTS.

The whole Intirely New.

By OLIVER HOLDEN,

Teacher of Music, in Charlestown.

The Singers went before, the players on instruments followed after ; amongst them were the Damsels playing with timbrels. Psalm lxxviii. 25.

*Antiquarian Society.*

Published according to Act of CONGRESS.

PRINTED, ~~TYPEGRAPHICALLY~~, at BOSTON,

BY ISAIAH THOMAS, and EBENEZER T. ANDREWS,

FAUST'S STATUE, No. 45, Newbury Street.—MDCXCII.

# P R E F A C E.

*WHEN the following pieces of Music were composed, it was not the intention of the Author to make them public; and no motive could have induced him to do it, but the request and patronage of his friends.*

*He is conscious that, in point of competition, they will not bear the test of criticism, especially with those whose advantages for acquiring the knowledge of so nice an art, have been greatly superior to those of the Author; but with a view to increase his own knowledge, and an humble reliance on the candour of the public, he has presumed to let them appear.*

*With respect to the manner of performing the Music, the Author wishes that the time in general might be slow, and the strains soft. Doubtless singing Choirs, in general, are too inattentive to these important parts of Music. By hurrying a piece of Music, performers are more likely to sing harsh; in consequence of which, good pronunciation is lost. To remedy this, it is necessary that the words be read, and the subject be well understood by every performer, before the notes are applied: In so doing, the importance of the words will become the surest guide.*

*Should this work continue to meet a favourable reception, additions will hereafter be made of such pieces of Music as will be calculated for divine Worship.*

Charlestown, September 27, 1792.



## I N D E X.

### TUNES.

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CONSECRATION	P. M.	11
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Lamentation	C. M.	10
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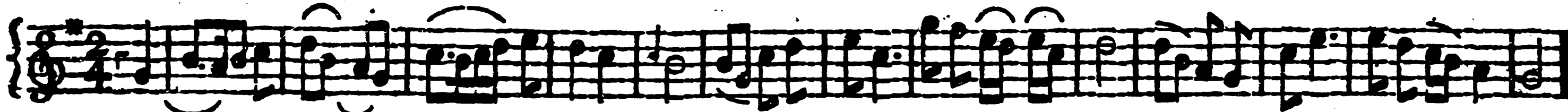
### ANTHEMS.

THE Lord reigneth
Sing, O ye Heavens
The Lord is good to all
O Thou that hearest prayer
O D E S.
'Tis thine Sweet Power
Descend, ye Nine

# Ode on Music.

Words by Thaddeus M. Harris.

Treble solo. Moderato.



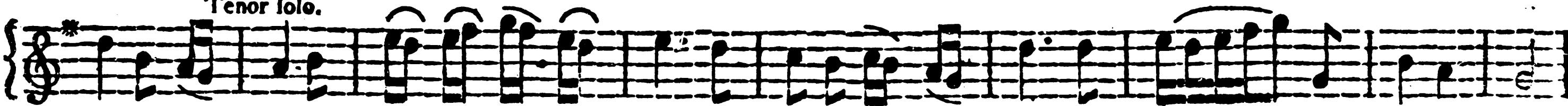
'Tis thine sweet pow'r to rai - - se the thought su-blime, Quell each rude passion and the heart re - fine, Quell each rude passion and the heart re-fine.

Bass solo.



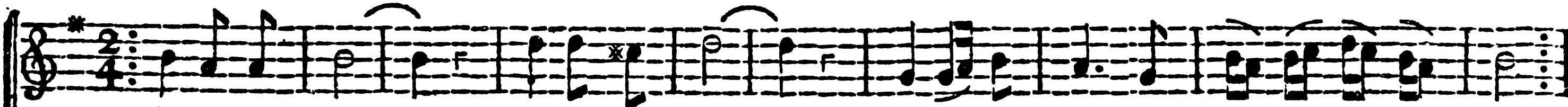
Soft are thy strains as Gabriel's ge - - - - nt - left string, as Gabriel's gentlest string, as Ga - - - - - briel's gentlest string.

Tenor solo.

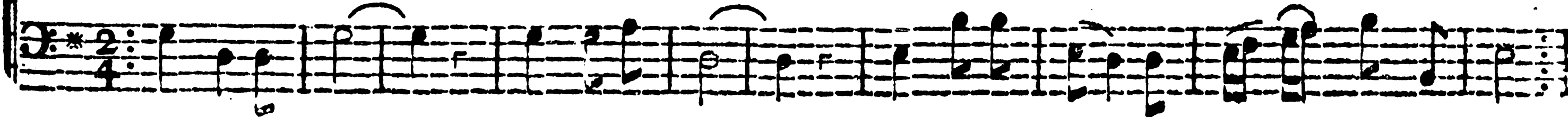


Soft are thy strains as Ga - briel's gent - left string, as Ga briel's gent - left string, as Ga - - - - - briel's gentlest string.

Slow.



Soft are thy strains, Soft are thy strai - ns, Soft are thy strains, as Ga - briel's gent - left string.





# Christmas.

(This Tune may be performed in Short Metre, by omitting the Chorus.) Words by Dr. Watts.

Be - - - hold the won - d' - rous

The prom - - ise is ful - fill'd,

Be - - - hold the gra - - ce ap - - pears,

vi - - - r - gin bears, And Je - - - sus is the child, Be - hold the wond'rous virgin bears, Be - hold the wond'rous virgin bears, Be -

The musical score consists of eight staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The fifth staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The sixth staff is an alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The seventh staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The eighth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are placed below the corresponding staves. There are various musical notations including notes, rests, beams, and slurs throughout the score.

# Christmas. Continued.

Chorus.

hold the wond'rous virgin bears, And Je - - - sus is the child.

Glo-ry, Glo-ry Gl - - - o - ry,

Glo-ry to God on hi - - - gh,

Glo-ry to God on high, And heav'nly peace on earth,

Glo - - ry to God on hi - - - gh, Good

Glo - ry to God on hi - - - gh, Good will to men,



# Christmas. Concluded.

Good will to men, to an - - - gels joy, Good will to men, to an - gels jo - - - y, to an - gels  
to men, and an - gels joy, to an - gels jo - - - y, to an - gels  
will to men, to an - - gels jo - - - y, Good will to men, to an - - gels  
an - gels jo - - - y, to an - - gels, jo - - - y, to an - - gels

Slow.

joy, to an - - gels joy, at the Re - - deem - - er's birth.

# Funeral Hymn, C. M. Words by Dr. Watts.

Moderato.

Piano.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in treble clef. The music is in common time (C.M.) and begins with a treble clef and a key signature of one flat (B-flat). The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with quarter and eighth notes.

Why do we mourn, de - - part - ing friends, Or sha - ke at death's a - - - larms, 'Tis but the voice that

The second system continues the musical score with two staves. The vocal line and piano accompaniment follow the same pattern as the first system. The lyrics continue across the two staves.

Je - - - sus sends, 'Tis but the voice that Je - sus sends, 'Tis but the voice that Je - sus sends, To ca - ll them to his arms.

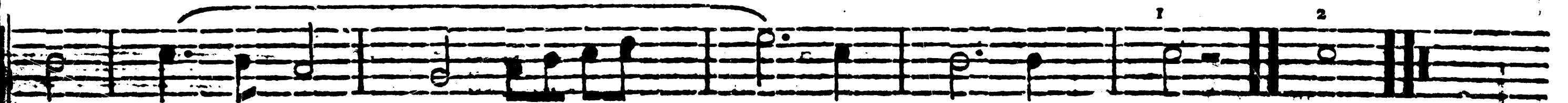
The third system concludes the musical score with two staves. The vocal line and piano accompaniment continue. The piece ends with a double bar line and repeat signs in both staves.

# Zion, C. M.

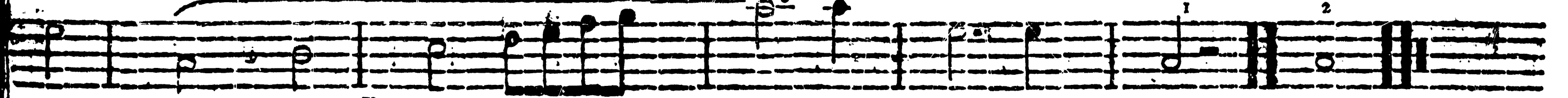
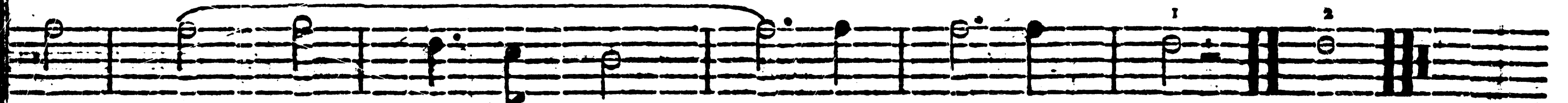
Words by Dr. Watts.



Lo, what an en-ter-tain-ing fight, Are breth-ren who a-gree; Breth-ren whole cheer-ful hearts unite



In bonds of piety.



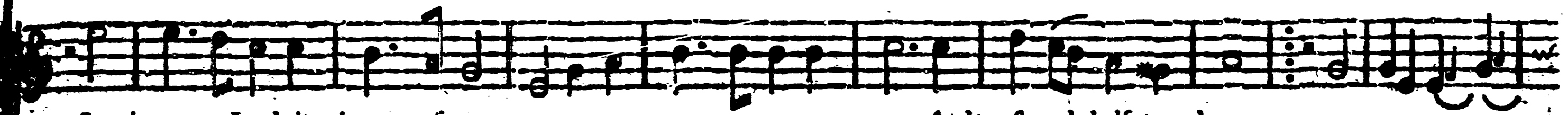
# Lamentation. C. M. Dr. Watts's Lyric Poems.

Moderato.

Earth has de - - tain'd me pris'ner long, And I'm grown weary now ; My heart, my hand, my

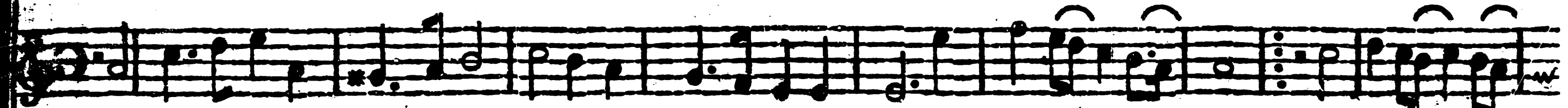
ear, my tongue, There's noth - ing here for you, There's nothing, noth - - - ing here for you.

# Consecration. P. M. Dr. Watts's Lyric Poems.



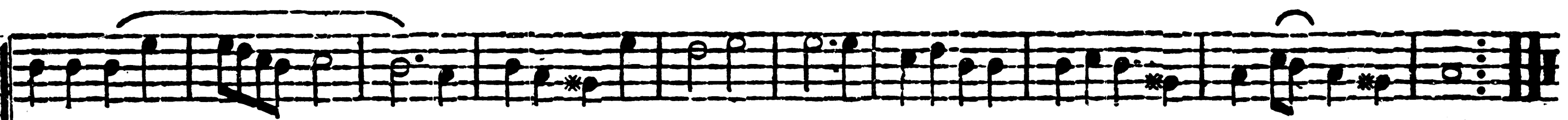
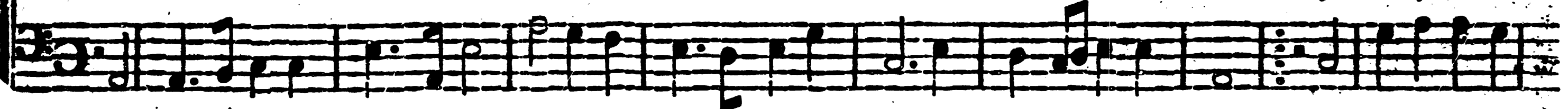
It grieves me, Lord, it grieves me fore,

And wast - ed half my days ;



That I have liv'd to thee no more,

My inward pow'rs shall

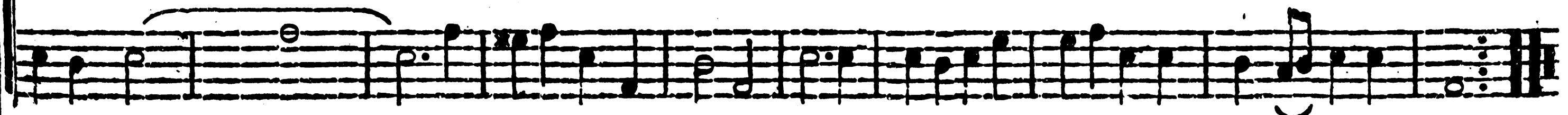


With zeal and passion for thy name :



burn and fla . . . . . me

I would not speak but for my God, Nor move but for his praise.



# True Devotion, C. M. Dr. Watts's Lyric Poems.

Moderato.

I am con - - fin'd to earth no more, But mount in haste a - - - - - bo - - - - - ve, To bless the God my

soul a - - dore, And si - - - - - ng, And si - - - - - ng the man, And si - - - - - ng, the man I love.

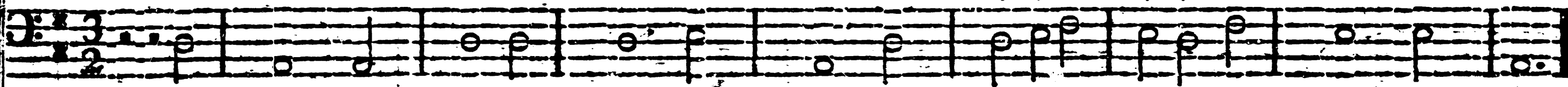


# Ode on Music.

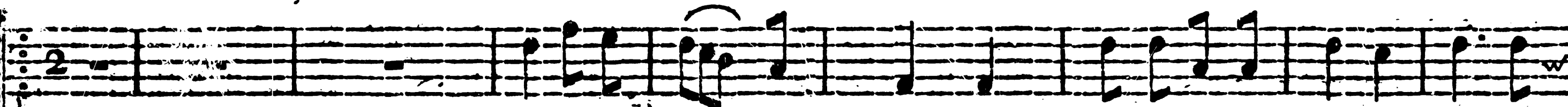
Words by Mr. Pope.



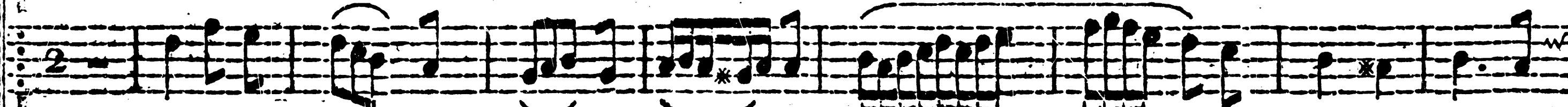
De - - - scend ye Nine! de - - cend and sing, The breath - ing in - - stru - - ments in - spire;



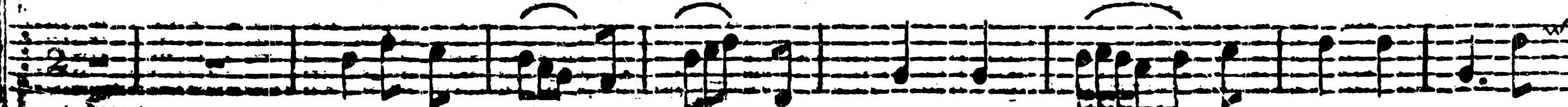
Lively



Wake in - to voice each si - - - lent string, and sweep the sounding lyre, and



Wake in-to voice each si - lent string, and swee - - - p the sound - ing lyre, and



Wake in - to voice each si - - - lent string, and sweep the sounding lyre, and

# Ode. Continued.

Treble solo moderato.

swee - - - p the found-ing lyre. In a sad-ly pleasing strain, and the warb - - - ling lute com-

swee - - - p the found-ing lyre.

swee - - - p the found-ing lyre.

plain, let the war - - - - - bling lute com - plain, let the war - - - - - bling lute com - plain.



# Duo. Continued.

Forte

Fortissimo

Let the loud trumpet sound Let the loud trumpet sound, 'Till the roofs all a-

ec - ho

ec - ho, 'Till the roofs all a - - rou - - - - nd, ec - ho, ec - ho, ec - ho, The shri...ll ec - ho, ec - ho, ec - ho, 'Till the roofs all a - - rou - - - - nd,



# Ode. Concluded.

Piano

Forte

Hark! hark, the num-bers soft and clear, Ge - - - nt - ly steal up-on the ear, Now loud-er and loud-er and

Fortissimo

yet loud-er ri - - se, and fill with sprea - - - d - - - ing sounds the skies.

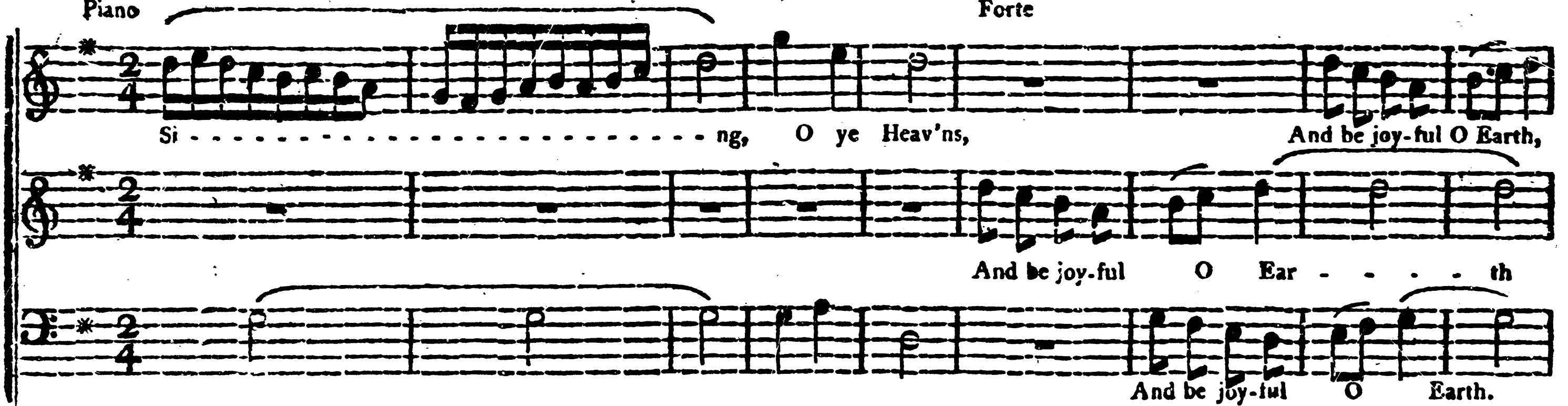
C

# An Ordination Anthem.

Taken from sundry Scriptures.


Piano

Forte



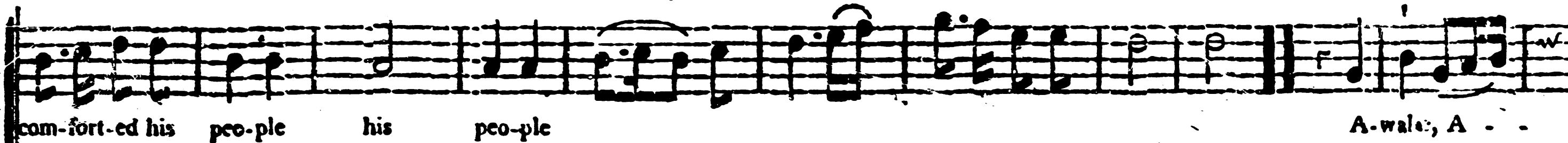
Sing, O ye Heav'ns, And be joy-ful O Earth,  
 And be joy-ful O Ear - - - th  
 And be joy-ful O Earth.

Fortissimo



For the Lord hath  
 break forth in-to singing, O mountains, Break forth into sing-ing, O mountains,  
 For the

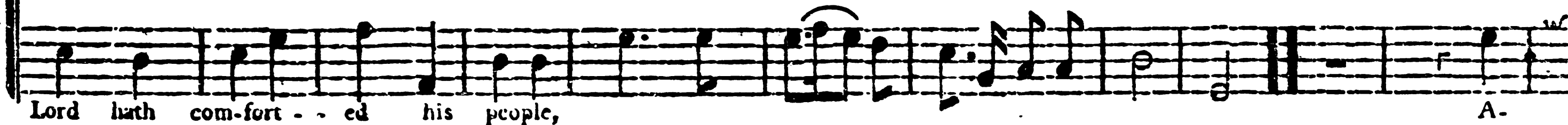
# Anthem, Continued.




com-fort-ed his peo-ple his peo-ple A-wake, A - -



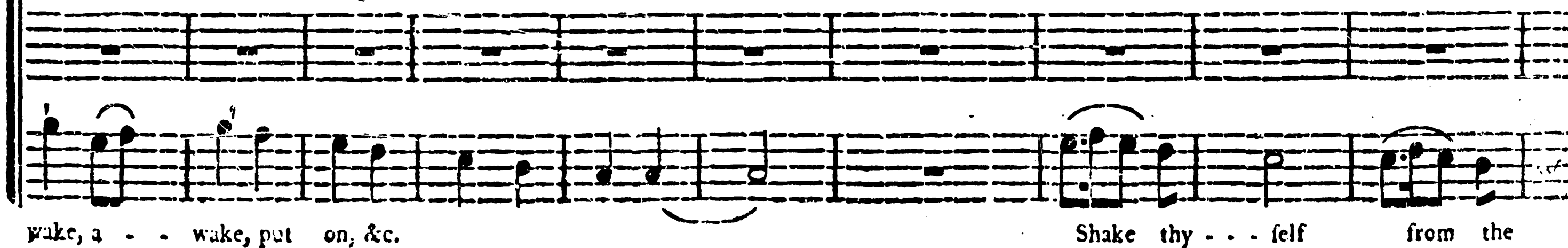
For the Lord hath comforted his people, For the Lord hath comfort-ed his peo - - ple.



Lord hath com-fort - - ed his people, A-

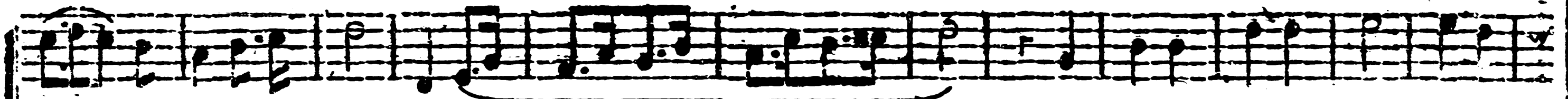


wake, put on thy strength, O Zi - - on, Shake thy - - - self from the dust,

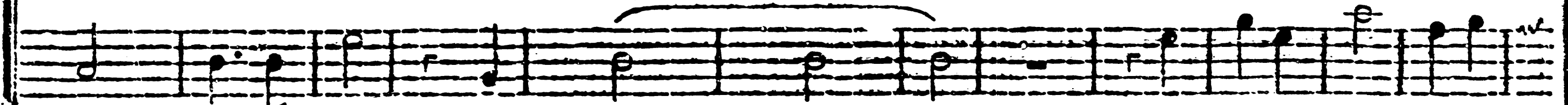
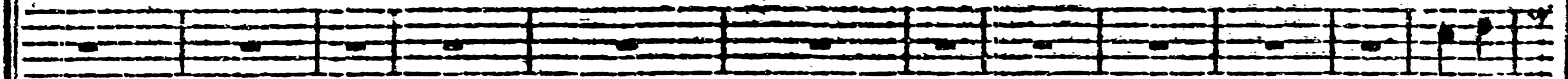


wake, a - - wake, put on, &c. Shake thy - - - self from the

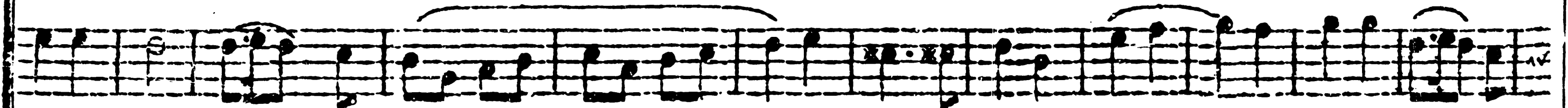
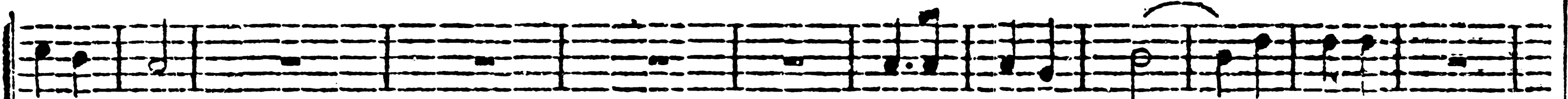
# Anthem. Continued.



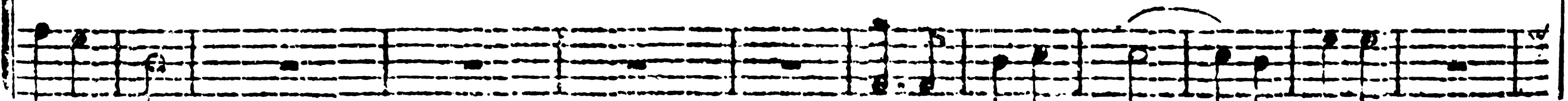
shake thy - self, &c.      A - ri - - - - - se,      A - rise, A - rise, and shine, for thy



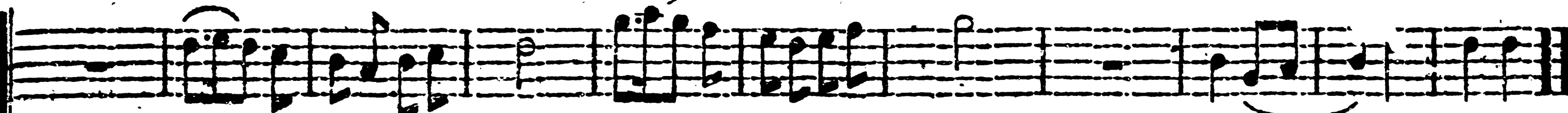
dust, from the dust,      A - - - - - se,      A - - rise, and shine



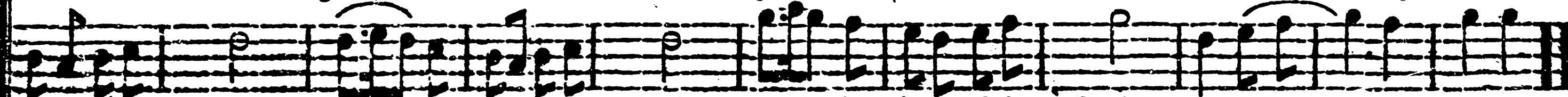
light is come, And the glo - - - - - ry of the Lord is ris - 'n up - on thee And the



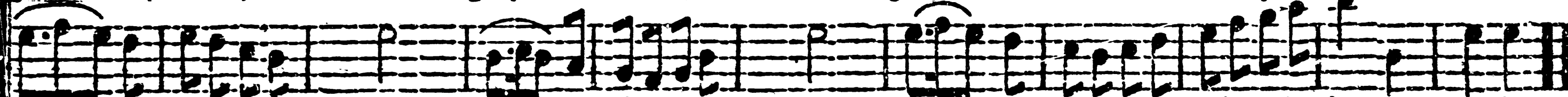
# Anthem. Concluded.



And the glo-ry of the Lord, And the glory of the Lord, is ris - - 'n up - on thee



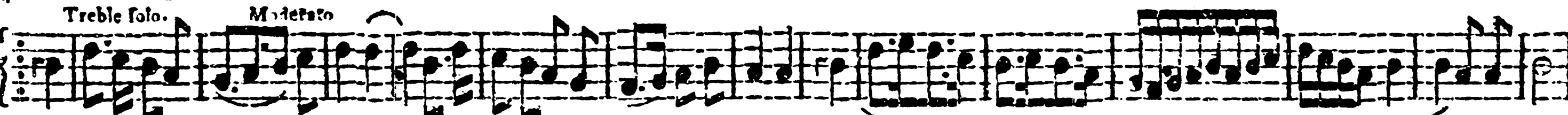
glo-ry of the Lord, And the glory of the Lord, And the glory of the Lord,



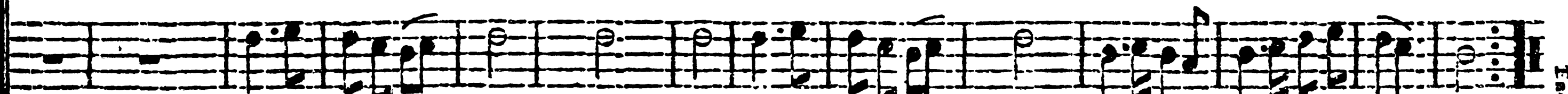
And the glo-ry of the Lord And the glory of the Lord And the glo-ry of the Lord is ris - 'n up - on thee.

Treble solo.

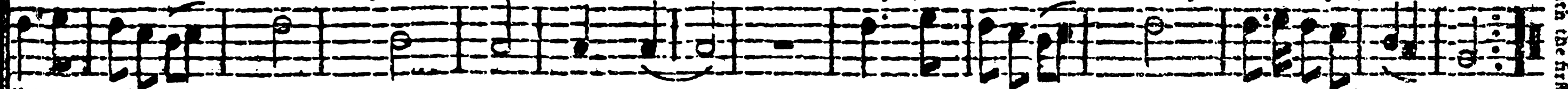
Moderato



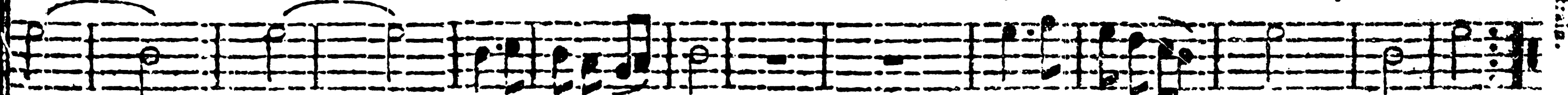
How beautiful up - - on the mountains are the feet of him that bringeth good tidings, that pu - - b - lisheth peace.



Hal - le - lu - jah a - men, a - men, Hal - le - lu - jah, a - men, Hal - le - lu - jah, Hal - le - lu - jah, a - men.



Hal - le - lu - jah, a - - men, a - - men, a - - men, Hal - le - lu - jah, a - - men, Hal - le - lu - jah, a - - men.



A - - - - men, Hal - le - lu - jah, A - - men, Hal - le - lu - jah, A - - men.

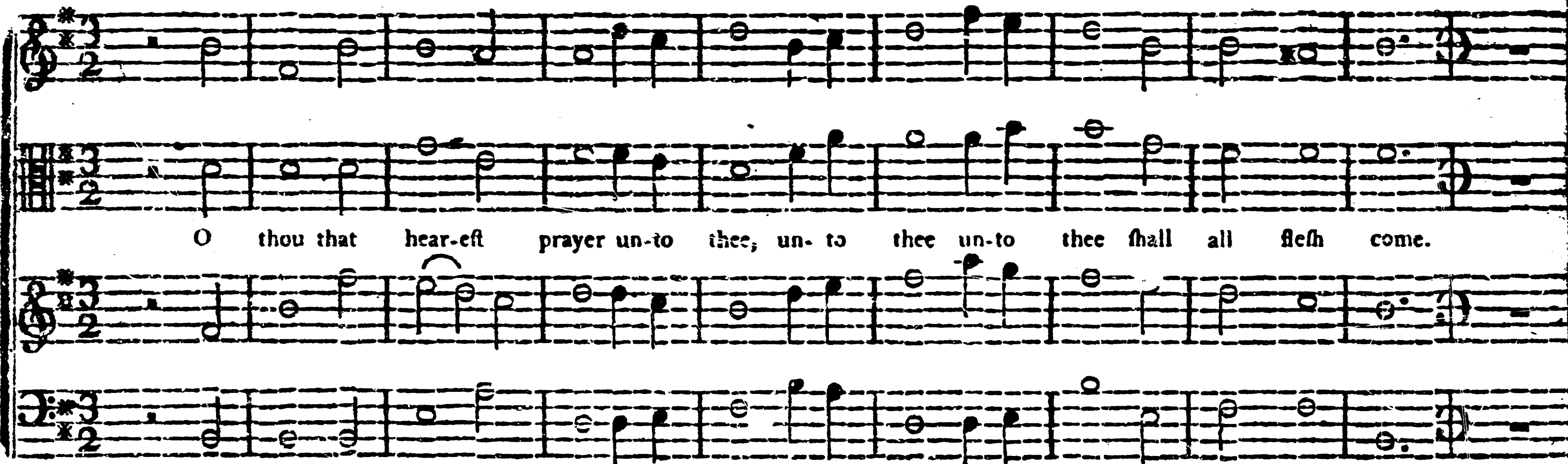
End with the first strain.



# An Anthem for Fast Day.

Taken from sundry Scriptures.

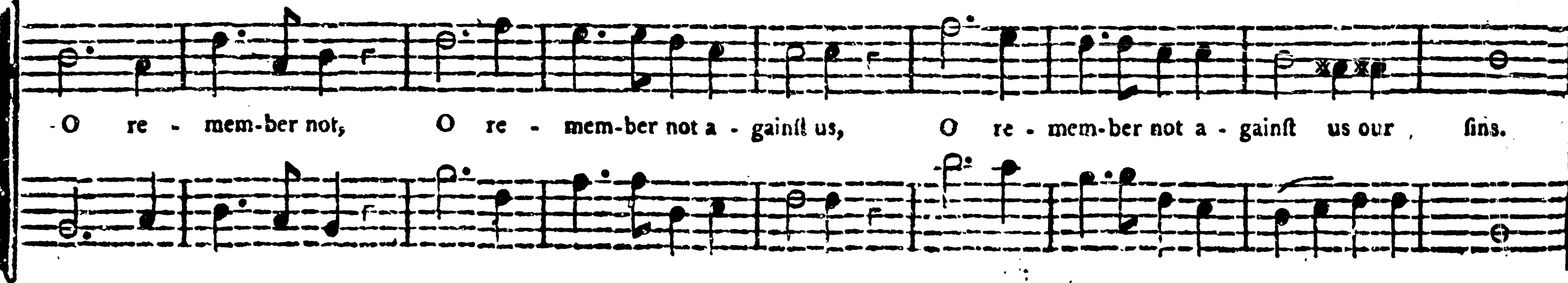
Slow



O thou that hear-est prayer un-to thee, un-to thee un-to thee shall all flesh come.

Tenor and Bass,

Moderato



O re-mem-ber not, O re-mem-ber not a-gainst us, O re-mem-ber not a-gainst us our sins.



# Anthem. Continued.



Be - hold, O God, be - hold our shield, and look up-on: the face, and look up-on the face of thine a - noint - ed.



## Treble and Bass.



Re - turn, Re - - - turn, we be - seech thee, O God al - most High, look down from Heav'n, look down look



down from heav'n, and vil - - it this vine and the vineyard, and the vineyard which thy own right hand hath plant - ed.

# Anthem. Concluded.

Help us, O God, help us O God of our sal - - - va-tion, for the glo-ry of thy name, and de - liv-er us from

all our guilt, and purge our sins a - - way. Hal-le - - lu-jah, Hal - - le - - lu-jah, Ha - - - l - le lu, jah.

# A Thanksgiving Anthem.

Words from sundry Scriptures.

The musical score consists of five systems of staves. The first system has a treble clef and a 2/2 time signature. The second system has a bass clef and a 2/2 time signature. The third system has a treble clef and a 2/2 time signature. The fourth system has a bass clef and a 3/2 time signature. The fifth system has a bass clef and a 3/2 time signature. The lyrics are written below the staves, with some words connected by dotted lines to indicate long notes.

He sit - teth be - tween the  
The Lord reigneth, let the peo - ple tremble, The Lord reigneth, let the peo - ple trem - ble,

Cher - u - b - i - m - s,

Let the earth be mov - ed.

Make a jo - y - ful noise,

# Anthem. Continued.

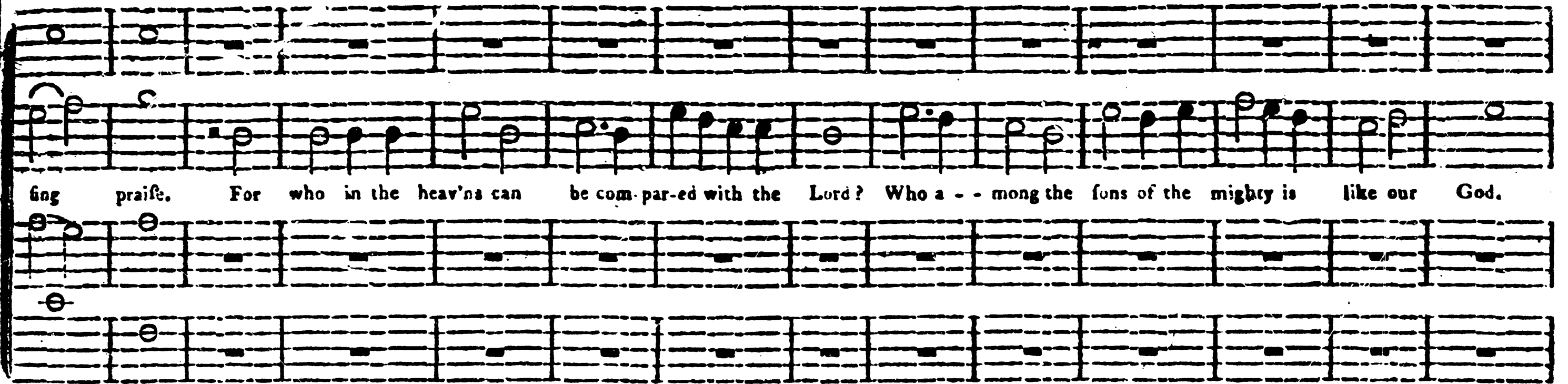
The musical score consists of four systems of staves. Each system includes a vocal line and piano accompaniment. The lyrics are written below the vocal line. The word 'Forte.' is written above the piano accompaniment in the first and third systems. The lyrics are: 'make a joyful noise unto the Lord, all the earth, make a loud noise and rejoice and sing praise, make a loud noise, rejoice, and'.

*Forte.*

make a joyful noise unto the Lord, all the earth, make a loud noise and rejoice and sing praise, make a loud noise, rejoice, and

*Forte.*

# Anthem. Continued.



ing praise. For who in the heav'ns can be com- par-ed with the Lord? Who a - - mong the sons of the mighty is like our God.

Brisk.



The Heav'ns are thine, The Heav'ns are thine, The Heav'ns are thine, the earth is al- so thine.

Anthem. *Concluded.*

The Lord is our de - - fence, and the ho - ly One of Isr'el is our King, the Lord is our de - - fence, the

Lord is our de - - fence, the Lord is our de - - fence and the ho - ly ho - ly one of Isr'el is our King.



Lincoln. C. M. Dr. Watts.

Piano.



A - - - rise my soul my joy - - ful pow'rs, And tri - - umph in my God, A-wake, my voice, and loud proclaim His



glorious grace abroad, A - wake my voice and loud proclaim His glo - - - - - rious grace a - - - broad.



# A Concluding Anthem for Thanksgiving Day.

Treble Solo.

Moderato.

The Lord is good to all, and his tender mercies are o-ver all his works. The Lord is good to all, and his ten-der mercies are o - - - ver all his works.

Chorus.

Tenor Solo.

Repeat the Chorus.

Counter Solo.

Repeat Chorus.



# Anthem. Continued.

And the lit - tle hills re - - joice, re - - joice, and the lit - tle hil - - -

And the little hills re - - joice, and the lit - tle

And the lit - tle hil - - - - - ls re - - joice, and the lit - tle hil - - - - -

- - - joi - - - - - ce, re - - joice, And the lit - tle hil - - - - - ls

- - - - - ls and the lit - tle hills do re - - joice, do re - - joice on ev - ry side.

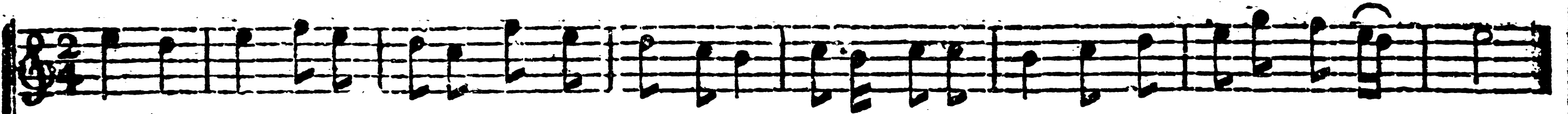
hil - - - - - ls, and the little hills do re - - joice, do re - - jo - - - - - ce, re - - joi - - - - - re, re - - joice on ev - ry side.

- - - ls, and the little hil - - - - - ls, do re - - joice, do re - - joice, re - - joi - - - - - ce on ev - ry side.

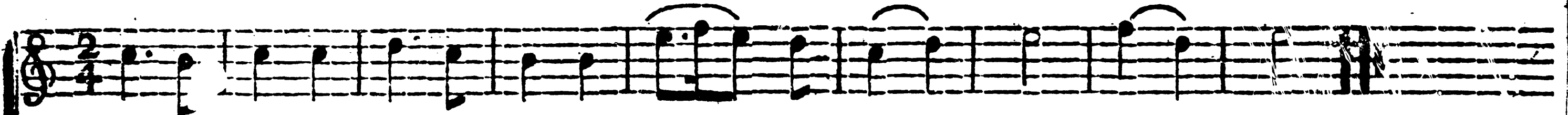
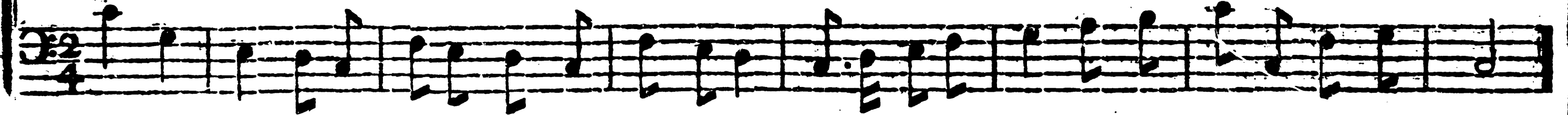
and the little hil - - - - - ls do re - - joice, do re - - joi - - - - - ce, re - - joi - - - - - ce, re - - joice on ev - ry side.

# Anthem. Concluded.

Treble and Bass.



Go your way, eat the fat, and drink the sweet, and send portions un-to them for whom nothing is pre - - - par'd.



Hal - le - - lu - jah, Hal - le - - lu - jah, Hal - - - le - - - - lu - - - - jah, A - - - - men.

